DOCUMENT RESUME

ED 145 384 CS 003 722

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TITLE Working in a College Skills Center--Resource Materials for Teachers.
PUB DATE 75
NOTE 35p.

EDRS PRICE MF-$0.83 HC-$2.06 Plus Postage.
DESCRIPTORS Basic Skills; *Composition Skills (Literary); English Instruction; Evaluation; Higher Education; Individual Instruction; Instructional Materials; *Reading Skills; *Remedial Programs; *Skill Centers; Student Teacher Relationship; *Study Skills; Teacher Attitudes; *Teaching Techniques

ABSTRACT

This paper is intended to help teachers to focus on attitudes and techniques that are useful in working effectively in college skills centers and to become more receptive to the reality of their students' unique problems and needs. The first section offers exercises to help teachers examine their assumptions about learning and about basic literacy. The second section explores ways of working with students on problems in their writing and outlines a procedure for assessing writing. Other sections of the paper discuss techniques for helping students develop their reading and study skills, list essential materials for a skills center, and suggest a few resources for further study. (GW)

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WORKING IN A COLLEGE SKILLS CENTER -- Resource Materials for Teachers
prepared by Bill Bernhardt (Staten Island Community College) with the assistance of Elizabeth Farber (Essex County College.)

INTRODUCTION:

We gave a lot of thought to the question of how we could best contribute to other teachers -- especially those just beginning their work in a Skills Center. We didn't want to duplicate anyone else's efforts by providing information which could easily be found elsewhere. And we wanted to focus on issues and questions which are of lasting concern to everyone, whatever the special characteristics of their institutional setting might be.

Since each college is so different in administrative structure and in the resources which it is willing and/or able to devote to supporting a Skills Center, we have chosen to ignore questions relating to funding, physical size and layout, student-teacher ratios and staffing formulas, whether or not academic credit should be granted, etc., etc. These strike us as questions best resolved by local option. We have also chosen not to discuss any educational materials or teaching practices which we do not ourselves use and recommend without reservation. Since our aim is practical rather than scholarly, we feel no obligation to provide a complete bibliography of resources, approaches, and materials; only to mention what we ourselves practice and believe in.

It seems to us that the most pressing need of every Skills Center is the preparation of its faculty. In our experience, colleges are always more willing to buy materials -- both hardware and "software" -- than to support teacher development. The assumption always is that if teachers are 'competent,' they should be already fully prepared to tackle whatever job needs to be done. Those few institutions which do recognize the need for in-service training, moreover, are only enlightened to the extent of funding an occasional workshop or seminar after which, it is expected, teaching faculty are ready to plunge in and overcome all obstacles. The truth is that faculty preparation is a process which can never be completed. Nor should it be, since students are always new and can never be known in advance (unless we are gifted with second sight.)

Since administrations are generally unable -- even if willing -- to build formal opportunities for staff development into the regular work week of faculty, it becomes necessary for teachers to take responsibility for their own continuous preparation. This is especially true in the case of those who work in Skills Centers and other teaching situations where conventional teaching practices cannot be expected to succeed and where one's previous training and experience are never equal to the challenge.

If our own experience is any guide, every teacher who works in a Skills Center has to continually prepare himself or herself in the same way:

> By becoming more aware of his or her own preconceptions and prejudices and unexamined habits;
>
> By cultivating a more empirical attitude in himself or herself.

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We all want to 'meet students where they are,' but if we are to go beyond acknowledging this concept as an ideal -- paying lip service to it -- and really incorporate it in our daily ways of working, we need to struggle to be more receptive and open to the reality of our students.

The challenge of becoming more receptive and open, of becoming more empirical and less given to preconceptions and prejudices, is not simply a matter of 'attitude.' It is only too easy to be sentimental and assume that all problems can be solved if one is more supportive, encouraging, and non-judgmental than most teachers are. There is also the matter of 'technique,' of finding the tools which make one better able to observe and understand what is happening when a particular person -- a unique individual not a hypothetical 'student' -- writes incoherently, cannot grasp the thread of a spoken discourse, or finds it impossible to retain the meaning of what he or she reads.

The following pages contain various questions, exercises, and suggestions which we have borrowed* or invented. They are intended to help others focus on certain aspects of attitude and technique which we try to keep always before us. Working through these, slowly and seriously, has helped us come closer to the ideal of meeting students where they are. We hope that they can service a similar function for others as well.

* - We have benefited from many sources. The most useful of these are identified and described throughout this pamphlet. Our greatest debt, however, is to Dr. Caleb Gattegno, originator of the approach to teaching and learning which we have adopted in all of our work.

TABLE OF CONTENTS

I.

Preparing Oneself: Questions and Activities

We consider this to be the most important section. Basically, these exercises are intended to help anyone who wants to work in a Skills Center re-examine their assumptions both about learning in general and basic literacy. If you want to really get something out of this section, you will need to suspend judgment and work through it slowly. Please don't be put off by its simplicity or what may appear to be condescension on our part. The questions are simple because they are so basic. We are still working on them ourselves.

II.

Working With Students On Writing

A. Writing Samples and their interpretation

B. A procedure for assessing writing

C. Exploring some common writing problems

III.

Working On Reading With Students

A. Reading Assessment -- Suggested Procedures

B. A Sample Text For Assessing Reading

C. Helping Students Strengthen Reading Skills

IV.

Working On Study Skills

V.

Essential Materials For A Skills Center

VI.

For Further Study,..

Preparing Oneself: Questions and Activities

We very much hope that you will complete the pages in this section before reading further. Our subsequent suggestions for working with students will make more sense if you have already given the time and effort necessary to fully entertain the issues raised here.

As their typographical arrangement indicates, the questions and activities in this section are intended to be considered slowly and carefully. Please do not hasten to read and agree (or disagree) with them...much more will be gained by considering them a little at a time...and using them as spring-boards for contemplation, discussion, and speculation.

--Are there areas of my experience where I know myself as a failure? (e.g., automobile repair; cooking a souffle; preparing a tax return.)

Does my lack of functioning in these areas make me "disadvantaged?" "brain damaged?"

--When I am trying to learn something new, do I expect to succeed immediately?

Do I ever accept failure as a necessary component in my process of learning? Sometimes? Often?

--Do I respect people who exaggerate my learning powers; who always praise my efforts, however fumbling?

--Do I usually act on the assumption that my students are like me?

--When I am engaged in doing something which requires concentration, is my attention focused all the time?

--Am I often taken by inner distractions (images, feelings, thoughts) and led away from what I'm doing?

--Do I notice when I'm being distracted or does it "just happen?" Do I ever catch myself at the precise moment I start to drift off?

--Do I expect my students to be more in control of themselves than I am of myself?

--Do I know myself as someone who uses imagery, perception, abstraction, symbolism, inference, and conceptualization?

--Can I recognize the presence and role of these mental functionings in such everyday activities as boiling an egg; finding my way through a familiar room in the dark; calling some object I've never seen before by the right name; playing cards?

--Do I need to label these powers of my mind in order to know and use them functionally?

--Is it possible that my students may function like me but not know some of the labels that I know?

--Am I attached to my opinions and habits? In areas of experience where I don't function very well?

--Do I resist changing my habits?

--Do I resist more or less when my old ways of doing things have not been productive?

--Am I impatient with students who seem wedded to their opinions and habits?

--When something new reaches me, for the first time, do I recognize within me that my awareness is enhanced?

--Am I sometimes unable to find the right words to express my new awareness, even though I am <u>certain</u> that I perceive something now that I didn't see before?

--Do I expect my students to be able to verbalize whatever they know?

--Do I know that I have a will? How do I know?

--Is my talking a voluntary act? Writing? Reading?

--Do I <u>know</u> that whatever is true for me also applies to others?

--Do I have the power to think something and keep it to myself?

--Do I assume that my students always choose to reveal to me what they know?

--Do I often forget?

--Do I expect my students to remember?

--Do I often retain impressions without using my conscious memory?

--Which is more striking; how much I forget or how much I retain?

--Do I have evidence that my students are "retaining systems?"

--Do I sometimes repeat words and verbal explanations although I've lost touch with the meaning behind the words?

--Am I surprised when my students seem unable to rephrase something "in their own words?"

--When I speak, do I want my listeners to probe for the meaning behind my words?

--When my students talk, do I listen to <u>them</u>, or only to their words?

--Who is the most important person to me?

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Station yourself, inobtrusively, in some location where you can overhear students when they are with themselves and unconcerned by your presence. Listen and observe for 20 minutes.

--Are the students animated?

--Do they have much to say to each other?

--Is their spoken vocabulary extensive? Is their use of language vivid?

--Are their sentences generally grammatical? Do they use simple constructions? Long sentences?

--Do they employ many rhetorical devices (e.g., irony, hyperbole, imagery, metaphor, etc.?)

--Is the impression conveyed by their spoken language compatible with what teachers usually say about the content and character of their writing?

Observe yourself conversing with a friend or colleague. Immediately afterwards, sit down and compose a job letter addressed to a Chairperson or Dean in another institution.

--Was your ability to generate language affected by the change in situation?

--Did you finish the letter? If not, explain why. Is your explanation a reason or a rationalization?

--Were you conscious of an emotional change within you when you sat down to write? If so, was what you experienced a feeling customarily associated with writing?

--How would you feel about having your letter (in its present form) appraised as a reflection of your intelligence?

--Would you believe someone who told you that your letter was "Good?" Or would you suspect his or her motive?

Select a textbook such as Harbrace or English 3200 and answer one of the sets of exercises provided.

--Did you enjoy the assignment? Did you resist it? Why?

--Did the questions make sense? All of them?

--Could you answer all of the questions?

--Are you confident about all of your answers?

--Are you sure that each of your answers is the one which the author of the text wanted?

Choose a subject which interests you and write about it for five minutes. While you are writing, try to keep the grammatical points on which you were just working in mind.

--Did consciously thinking about grammar affect your writing performance in any way?

--Is thinking about grammar compatible with facility in composing?

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Write quickly, without stopping, for five minutes on the first topic which comes into your mind.

--As you were writing, which was more important to you: expressing your thoughts or preparing an acceptable product for someone else to read?

--Was there an inner censor who inhibited your choice of subject, vocabulary style, etc.?

--Could you write fast enough to keep pace with your thoughts? Or did you sacrifice some of the content of your mind in order to maintain legibility, accurate spelling, etc.?

If so, was the sacrifice deliberate or unconscious? Could you have made another decision?

--When you were a student, what did your teachers care most about: facility or correctness?

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Observe yourself when you are writing something.

--Is your body relaxed or tense? Do you have a characteristic way of holding yourself when you write?

--How do you hold your writing implement? How much of the physical energy which you put into writing is devoted to gripping your pen or pencil?

--Does writing require a special determination or concentration? Are you conscious of expending much mental or emotional energy?

--Are you easily distracted when you write? Which distractions are you most vulnerable to -- inner or outer ones?

--Are you a fluent writer? Do the words come easily as you need them?

--Do you make many corrections and changes as you write? Do you compose and edit simultaneously?

--Are you ever inhibited by worrying about spelling, handwriting, or correctness? Do you ever feel that you cannot go on until everything you have already composed is "right?"

--Are you inhibited by what other people might think of your writing?

--Do you ever destroy what you have written before you finish?

--Do you spend more time composing or copying over what you have already composed?

--Are you a critic of your own work as you write?

Observe others when they are writing and ask them similar questions.

Experiment to see if you can catch what goes on inside you when you are writing. It may take some time before you are sure of your results.

--When you start to write something, what comes <u>first</u>? images? words? feelings?

--Is "inner speech" a component of your experience when you write? Do you 'hear' the words in your head before you set them down on paper?

--Do mental images accompany the words as they come to you? Do they ever precede the words? Do you ever lose the words and retain the images?

--Do the words come to you one at a time or in phrases? sentences?

--Do you ever find that you can't write fast enough to capture one train of words before it is replaced by another train?

--Do the mechanical demands of writing (e.g., manipulating the pencil) ever interfere with holding on to the words you want long enough to set them down?

Compare composing with a tape-recorder with composing in writing.

--Is one of these activities easier than the other? Which? Why?

--Are your "voice" and "ear" used in both activities? How?

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--Can you find a passage in a book which you can only understand by reading aloud? Why is this?

--Can you find a passage in which you can understand every word and read aloud so that it sounds like English even though you can't grasp the meaning? How is this possible?

--Can you find a passage which you can only understand by making a precise mental picture of the content? Are there many passages like this in Literature? Biology? Sociology?

--Can you find a passage which you can deliberately misread by changing or ignoring small words (e.g., in, on, by, etc.) and ignoring suffixes and ends of words? Do you ever do this unintentionally?

--Are you ever so concerned about finishing what you need to read that you can't concentrate?

--Are you ever so intent on the words in a passage that little of the meaning reaches you?

--Do you ever drift off while reading and suddenly realize, after turning several pages, that this has occurred?

--Have you ever tried to monitor yourself while you read to see whether you can catch the moments when you cease comprehending?

--Are you disappointed when you can't repeat what you read word-for-word?

--If someone asks you pointed questions about something which you have read, do their questions trigger insights into the text which surprise you?

--Does reading require that we remember everything or be vulnerable to the triggers which bring the content back?

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Attend a lecture given by one of your colleagues and take notes on what is said.

--Is note-taking a distraction from listening?

--What did you write down? The speaker's words? His/her ideas?

--Were you ever triggered into your own private musings by certain of the speaker's words? Did you notice this happening? Is this a voluntary behavior?

--As you listened, were mental images triggered in you by the speaker's words? Do such images have a bearing on comprehension? retension? Experiment to find out.

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Choose five of the assignments which you have given students during the past year and do them yourself.

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II.

Working On Writing With Students

To us, 'Working With Students On Writing' doesn't mean reading first drafts of their term papers and giving them advice on how to revise. Nor does it mean 'helping' them complete assignments (and pass courses) which they might fail otherwise. These are aims more appropriate to a tutoring center. What it means to us are other things:

(1) Taking advantage of the fact that, in a Skills Center, the teacher has access to all the components of "writing" -- i.e., the person who writes; the activity of writing; the product.

(2) Finding out, through direct observation and questioning, how each individual functions as a writer -- i.e., what happens when he/she takes pencil in hand; whether facility is present; whether editing and proof-reading skills are present; how the person feels about his/her performance; how long it takes for the person to get started and/or complete a finished piece of work; etc., etc.

(3) Helping the student focus on his/her most fundamental needs -- which may not be the ones of which he/she is most aware or which other teachers have noticed. For example, most people <u>are</u> aware of the technical problems in their writing (spelling, punctuation, grammar, etc.) but they are less likely to know about other causes of poor performance such as overly-slow composing, over-revision, etc. In particular, they may not know that a lot of their technical mistakes are due to the way they go about composing rather than ignorance about the way the language works.

(4) Remembering that what is most important is helping people change, not changing what they write. It is only too easy to 'help' someone revise his/her essay so that it is acceptable to another teacher and yet not influence what will happen tomorrow when the same person sits down to write another essay! A Skills Center's function is to provide the exercises which change a person's awareness so that tomorrow's product will be different from today's. Basically, this is a question of helping each person look at what he/she does and make direct observations: "What happened when I talked my paper out first before writing anything down? What happened when I wrote a complete first draft without making any corrections or changes? Can I learn something from making these changes in my usual behaviors? Do I observe that I function differently, and get a different product, when I work in a different way?" Such empirical self-observations help people change themselves. And although their writing may alter slowly at first, we can only expect longlasting and sustained alterations in performance when the person changes.

A. Writing Samples And Their Interpretation.

Spontaneous writing samples -- unlike tests of grammar and usage -- are direct evidence of writing performance, but they can be misleading in the absence of further evidence about the writer. The following examples illustrate the perils of making assumptions based on samples of a person's writing:

#1

A student in a community college was asked by his instructor to do some "free writing." He assumed, in spite of his teacher's remarks to the contrary, that she would be concerned about spelling and grammar. In his eagerness to write "well" he composed the following:

> It was the day of June 7, 1974. My team and I had a big game that day. The game was for first place and a chance to go to the playoffs. The team we were to play against was consisters to be a better team tham we. First we started out with the regular warm up before the game. There was a big crowd on hand this day to watch these two teams go head to head with each other. The horn blew and the ref. call for the two teams to get ready to start. The crowd scream and yelled when the other teams first five walked on the court and boo when we came on. The tip-off was in the dule was on.

Later on the same day, he was convinced by a Skills Center teacher that his teacher cared more about content than correctness. He sat down and composed the following:

> These entrepid crimals on the street are getting bolder and bolder everyday. They just won't show no respect for a police officer. The other day while on my regular five hour bet I encounted a crime in the making. As I walked over to where this indever was taking place I became profoundly intrested in the act of criminal injustice I was witnicing. With the utmost caution I approached this vilin from behind and in a monet of extream desire to put this puck (punk) behind bars stack (snatched) him by the neck and grip him firmly in my arms. Before I gave him his rights he went into a plea bargain with me. He implored that I let him go and offered me the sum of five hundred dollars. He made a couple of verbose statements then I finally stuffed him in the police car that had just arrived.

#2

A community college student was writing so badly, and seemed so 'out of it' that his teacher thought he might be seriously disturbed or brain-damaged. The following was typical of his performance:

> Work why do people work. for what do people accomplish when they work. They earn money to spent, just as fast as they earn it for what. Everybody say you have to earn a living. I think it is a lot of garbage. That all what people think of is money. Everything you buy is expensive, that everybody doesn't make enough money to live on. Everybody is cutting each other throat to make a better living.

The Skills Center teacher who worked with the student has no idea what to do -- especially since the student seemed so inarticulate in speech -- and simply asked him to write about anything he wanted for 30 minutes each time he came in. He seemed to enjoy doing this but the product of his labor remained very much the same. On the fifth occasion, the teacher gave him a letter to read -- a letter from a dope addict to his mother. He read the letter and made the following response:

> Dear Son,
> I would like to know what in the world made you turn against us. What did we do to deserve this. Didn't we bring you up the right way and give you almost everything we could possibly give. What in the hell are you trying to prove, are you trying to be someone else that you cannot be and can't face the fact, or are you trying to change your life through a screwed-up would (world?) as a junkie. Then tell the truth why you are destroying your life on cheap shit. What did your father ever do to you to deserve this. Well me and your father will not figure out why you are doing this, or like you said don't understand what you are trying. Son I don't feel sorry for you because you are a big boy and old enough to do what you want to do. But still I feel for you because your my son. Take care of yourself and enough of your high.

B. A Procedure for Assessing Writing

1. Collection of a Writing Sample.

   --"Free writing" provides the best evidence of writing ability since it leaves the choice of subject, vocabulary, style, etc. to the writer.

   --While the sample is being written, the writer's behavior can be observed to note his/her habits of composing: how long it takes to get started; whether composing is continuous or intermittent; susceptibility to distractions; etc., etc.

2. Writer's Feedback on His/Her own writing.

   --Questions should be open-ended to permit greatest feedom to the student. Teacher should not introduce his/her own feedback since this will structure the student's replies.

   --Questions such as the following can be asked: How do you feel about what you wrote? Do you usually write about this much in the same amount of time? Were you 'with it' or distracted?

3. Writer's oral reading of writing sample.

   --Teacher positions himself/herself so as to be able to compare the voice and the text.

--While the sample is being read, teacher should observe (without comment) whether the text is rendered correctly (e.g., as written) and/or unconsciously changed to suit the writer's original intentions; whether mistakes are spontaneously detected, corrected, and acknowledged as careless errors.

4. Silent Pointing to Mistakes not detected during the oral reading.

--Can the student recognize mistakes when their location is indicated visually even though they are not verbally identified or corrected by the teacher.

5. Teacher's feedback to the student. (The items listed below are given in the order of their importance.)

--Is distraction/anxiety a severe problem (whether or not the student has difficulty with the technical demands of writing?)

--Is finding something to say clearly a problem?

--Is getting words down on paper, in the right order, without leaving any out, a problem?

--Does comparison of the writing with the student's spoken speech suggest that he/she is deliberately restricting vocabulary and syntactic variety in order to be "correct?"

--Is spelling/punctuation a problem? If so, is this due to carelessness or confusion about the conventions of written English?

--Is proof-reading a problem?

--Is the convention of language in which the student wants to write different from the one(s) he/she already has some proficiency in?

6. The teacher chooses what he/she considers to be the most fundamental problem and provides the student with an exercise or activity to make him or her more aware of what needs to be worked on <u>first</u>.

C. Exploring Some Common Writing Problems.

1. "I just can't seem to get started."
Most people lack <u>facility</u> in writing, whether or not they have other difficulties as well (i.e., spelling, grammar, lack of precision, vividness, etc.) By <u>facility</u> is meant the spontaneous ability to generate a copious flow of words more or less at will.

In many cases, mistakes and errors diminish (or disappear) when a person writes more quickly and copiously. For this reason, it is a good "rule of thumb" to ignore errors and mistakes in the first instance and take facility as one's first priority.

One can begin by seeing what happens when

--the person is encouraged to write about any subject he/she wants. (or one suggested by the teacher, if this is requested*)

--errors in spelling, punctuation, etc. are ignored.

--the person is asked to write quickly without pausing to make corrections.

This convention is called "free writing" and it is sometimes a sufficient impetus (especially when the person is a moderately good speller to begin with) to help someone produce writing which is both "good and "correct." It works (when it works) because it helps the writer focus on <u>saying something</u> rather than worrying about "what the teacher wants."

Some people respond to "free writing" by writing nothing. They feel paralyzed still, even though many of the usual traumatic aspects of writing have been removed. They may be blocked because they can't think of anything to say or because they don't realize that, in "free writing," 'anything goes.' It's a waste of time to try to talk them out of their anxiety. It's much more fruitful to try another convention:

--Ask them to dictate some sentences to you while you write them down. Then, after a little while, you say "See? That's all there is to writing; you talk and then you write it down. Can you talk to yourself and then write down what you say?"

--Or ask them to "talk out" a subject while you listen (or a tape recorder listens.) Then, after they have generated a hundred words or so, you say, "I see you have plenty to say on this subject. Can't you write down some of the things you've just said to me?" If they still feel anxious you can be their scribe for awhile.

Some people continue to insist that they have "nothing to say," their mind is a "blank." What they may be saying is that they are wishing they were somewhere else and don't want to be where they are, working with you. You can always ask them about this. And if they reply by admitting how much they hate school, and wish they were somewhere else, etc., you can point out that this is as legitimate a subject for writing as anything else. Or you can prove it by writing down their words on the subject as described above.

* - The most productive topics are generally those which mobilize a person's perceptions and feelings, not ones which ask that the person present opinions or arguments.

Sometimes when people say they "can't write" they mean that they can't think of any topic which they consider "appropriate" to write about in school. If you sense that this is the interference you can provide them with, something which satisfies their sense of "what a teacher wants" -- i.e., a controversial statement; a picture; etc., etc.

Sometimes, a person makes so many mistakes in spelling and/or grammar, and feels so lousy about their writing, that they can't stop thinking about "mechanics" long enough to write anything down. They can dictate to you a-mile-a-minute, but their powers of composing desert them as soon as they try writing the words for themselves. In such cases you need to forget about facility for the present.

2. When people are really hung up on mechanics.

   See what happens when you ask the student to

   --Utter a sentence or two.

   --Listen to himself/herself and repeat the identical sentence which was said, without changing anything or leaving anything out.

   --Hold the train of words in mind long enough to write them all down (whether spelled correctly or not.)

   This is the most basic composing and writing exercise. A person may need to stay with it for awhile -- until they know that he/she can listen to himself/herself, hold a grain of words in mind, and get all of the words down more or less accurately. When a person has difficulty "holding" the words, you may wish to ask them whether they can 'see' what they are talking about -- that is, do they have a mental image? Or are they simply trying to manipulate mere words?

   This exercise has several functions. It makes the person aware that composing in writing is essentially the same as composing in speech. It helps them to see that writing, unlike speaking, demands that you hold onto the exact words you want to say for some time because writing is much slower and more mechanical than talking. Finally, it helps them to see that they can write an acceptable product (in most cases) in every respect except spelling.

3. When there is some facility but lots of errors.

   Try working on the assumption that there are two kinds of errors:

   (a) "Omissions" -- words left out, final sounds/syllables left off, uncompleted sentences, peculiar turns of phrase, etc., etc. All of these are things which the person could conceivably correct

for himself/herself. That is, he/she wouldn't make the same mistake in talking; his "ear" for the language wouldn't permit it. Such mistakes occur as by-products of the composing process. Perhaps the person can't hold on to his words long enough to write them down, or he deliberately disregards correctness in order to compose with facility and then neglects to proof-read.

(b) "Confusions" -- These occur wherever the person's spoken language is an insufficient support for the kind or writing he/she wants to do. If, for example, someone's spoken dialect departs from 'standard English' but they want to write the way Walter Cronkite talks they are going to make mistakes which are the result of confusion and ignorance. Their "ear" for English won't help them in every situation.

The basis for working on both kinds of errors is the same. You need to begin by finding out what kind of 'ear' for the language a person has:

--Do they notice what they say? Can they repeat one of their own statements word-for-word without changing it?

--Are they aware that they consult aural criteria in speaking to make sure that what they have said 'sounds right?'

--Do they know where their aural criteria are strong or weak?

--Do they notice when what they say is different from what other people say? When what others say is different from what they say?

You also need to find out how they use their eyes:

--Do they notice when the words they wrote down are not what they intended at the time?

--Have they practiced looking at their writing to see whether the words are correctly encoded? Or do they depend on the teacher's red pencil?

N.B. - One thing must always be kept in mind: facility and correctness are to some extent incompatible. If correctness is stressed too much, people freeze up.

4. When a person's language seems impoverished.

Many people write a version of English which is totally lacking in vigor and color. They hardly use imagery or figurative language. Most of their constructions are in the passive voice. Sentences are short. They seem incapable of sustaining a serious thought. Sometimes they even talk this way -- to teachers at least.

One can begin by inquiring whether they deliberately chose to write this way:

--Are they so intimidated by mechanics and fears about 'what the teacher wants' that they have consciously adopted a style which will contain no mistakes and offend no one? Were they told never to use "I?" Were they penalized for "run ons" and "sentence fragments?" Were they required to avoid opinions?

Sometimes, a person may not be aware of the extent of his/her own vocabulary and only uses a small fraction of his available resources in writing. One may discover whether this is happening by showing a picture and asking the person to generate words to describe it (orally). Can he/she find more than one word or expression to describe a certain feature of the picture? Is one of the possibilities somehow more satisfactory than the rest? Why? Can they find words which would enable someone who had not seen the original to evoke it fully in imagination? Can they find words which mean almost the same things? The opposite? etc., etc.

Others are unaware of how much freedom the language allows in arranging words, phrases, and clauses. Given a sequence of short sentences, can they find ways of amalgamating them into one long sentence? Or can they divide a long, complex sentence, into shorter units? How many different ways can the components of a certain sentence be re-arranged? What happens if the sentences must contain words such as "If," "Whereas," or "When?" if "and" and "but" are not allowed?

Still others have never considered the possibility that they can bring the idiosyncratic characteristics of their own speaking voices into writing. They have never tried to write exactly as they speak. Can they be persuaded to take dictation from themselves? How do others respond when they write in this unaccustomed convention? Such feedback may be necessary to convince them that what they are doing is often more legitimate than writing in a totally impersonal, colorless style.

5. Spelling, punctuation, and proof-reading.

We find it helpful to distinguish between "composing" (generating ideas and expression) and "encoding" (transforming the noises of speech into a graphic code.) "Writing" requires some facility in both of these activities, but "composing" is primary. In fact, one may pass for an accomplished writer and yet possess only very rudimentary encoding skills -- witness the thousands of business executives who dictate letters they are incapable of putting into final form for themselves! And professional authors have editors and proof-readers to correct their spelling and punctuation. It is only students who are expected to both compose and encode well.

We also try to keep in mind that spelling and punctuation are essentially social conventions. Unlike composing -- which need not take others into account -- the care one takes in making a manuscript legible is a social concern. Because the author cares about his/her potential audience (even if it is only an audience of one, as in the case of a personal letter) and wants to be read and understood by them, he does what is necessary to make his expression readable. It follows that only those who truly want to be read can be expected to labor over spelling and punctuation. And until people have an awareness of what these skills are for, and feel the need to master them, it is foolish to work on them. When, however, two or more people write to and for each other, and the desire to communicate is strong, the legitimate basis for encoding skills is quickly perceived.

Most students visiting a college skills center have received a great deal of instruction in spelling and punctuation previously, although their written work may appear to belie this. In order to find out where they really are it is often profitable to employ exercises such as the following:

--Given a text with many spelling errors and no punctuation, can they spontaneously locate and correct whatever needs to be changed or added?

--If asked to listen to words uttered orally, can they evoke visual images of how the words look? (without whispering the names of the letters.)

--When they speak, can they listen to themselves and catch the moments at which 'punctuation' is conveyed by their voice? Do they know the difference between pauses for breath or phrasing and the vocal equivalents for commas, periods, etc.?

--If told that a text which they have written contains a certain given number of errors, can they find and correct them?

--If lines containing errors are checked in the margin, can they detect the errors without further help?

--If words containing errors are underlined, can they self-correct?

When exercises such as these produce 'correct' responses, it is likely that most of the person's mistakes and omissions are due to faulty proof-reading rather than lack of familiarity with the necessary conventions.

Since written English does not make use of a consistently phonetic code, chronically poor spelling is more often the rule than the exception. Until recently, the only known way to master the peculiarities of English orthography was through memorization and drill -- approaches to which most of us (as well as our students) are resistant. Recently, however, an

alternative approach has been developed by Dr. Caleb Gattegno and his associates at Educational Solutions, Inc. This approach employs a set of color-coded charts which illustrate the sounds and spellings of English as well as exercises and activities which remove the need for drill and memorization. Workshops in the use of this approach are given at Educational Solutions for a nominal fee and we have found them invaluable. Anyone who wants to work with students on spelling should at least investigate what Dr. Gattegno has to offer.

6. Revising and Editing.

Until a person knows that he or she has something to say and that it is more important to get <u>something</u> down -- however flawed or incomplete -- than to agonize about being perfect, all work on revising and editing is premature. It seems to us that many people have trouble with writing because they start editing before they have anything to edit! Instead of focusing on the demands of composing -- on getting something down on paper which they can work on -- they continually distract, interrupt, and inhibit their flow of ideas and words by worrying about the final product. Anxiety and concern about What-The-Teacher-Wants drowns out everything else. For this reason, we encourage people to separate "composing" from "editing." We ask them to notice what happens when they compose a first draft, non-stop, before making any corrections or alterations. Most find that this is a superior way of working -- less time-consuming, less anxiety-producing.

A student who walks into a skills center may have so much difficulty composing that all concern with editing must be deferred for a considerable length of time; a couple of weeks perhaps, maybe even a semester. Sometimes people turn up who are "good students" but in a similar fix -- although they eventually turn in acceptable, even superior work, they have an inner conviction that they can't write. They spend hours generating a few sentences because each phrase is revised many times almost before it's written. And each new assignment is the same agony as all the preceding ones. Whatever they may imagine their "problem" with writing to be, the truth is that they never give themselves to composing, only to editing.

Until a person has achieved a certain facility in composing, until he or she has seen that a flow of words can be sustained, it is absurd to work with him or her on anything else.

When a person <u>does</u> seem ready to work on editing, exercises such as the following may be productive:

--What happens if you write a second draft without looking at the first? A third?

--Try cutting up all of your drafts so that you have as many pieces of paper as you have paragraphs. Arrange the separate pieces in as many different sequences as you can and see which one makes the most sense.

--Can you write an outline or list of main points based on your first draft? Can you write a new draft based on your list/outline without looking at the original?

--Exchange essays with a friend and try re-arranging each other's work. Can you justify the changes you have made to each other?

--If you are making changes in wording, phrasing, or sentence order, can you make these alterations on the draft instead of copying over? Is working this way more or less efficient?

III.

Working On Reading With Students

Under most circumstances, "working on reading" is a matter of administering standardized tests and assigning exercises from one or another of the many commercially produced "programs" which are available. Although such a procedure may be necessary where large numbers of students are simultaneously present, it is possible to work on a very different basis in a Skills Center. The one-to-one situation allows the teacher to become familiar with each student's reading through direct observation and questioning rather than through the filter of a test. Furthermore, it makes the assessment of reading a cooperative process for teacher and student instead of a mystifying and alienating experience. Finally, it provides the teacher with an opportunity to better understand what reading is.

Knowing a person's "reading level," however important to statisticians of education, is not of much use in helping him or her to understand what needs to be done to strengthen reading skills. There is far more utility in finding answers to questions such as these:

(1) Does the person really look at the words on the page in order to interpret them accurately? Or does he/she merely glance at a few cues and guess the rest?

(2) Does he/she decode unfamiliar words? Or is "reading" a matter of recognizing familiar words and stumbling over (or ignoring) words which look strange -- even though they may be in the person's spoken vocabulary?

(3) Is the person aware that "reading" is a process of extracting meaning? Does he/she use mental imagery to link with the meaning which is triggered by, but not 'in,' the words? Does he/she put a voice into the text so that the words gain contextual significance and expressiveness?

(4) Does the person easily become distracted, especially when reading silently? Does he/she notice when this occurs or does it 'just happen?' Can he/she catch the precise moments when drifting and day-dreaming begin?

(5) When the person has trouble comprehending a text, is it because of (a) lack of prior experience with the subject matter; (b) unfamiliar vocabulary which is not defined by the context; (c) unfamiliarity with the writer's choice of syntax and style; (d) trying to remember everything; (e) reading too slowly to sustain contact with the meaning?

A. Reading Assessment -- Suggested Procedures

--Ask each student to read aloud for 1-minute (approximately) from a 'college level' text (i.e., N.Y. Times, a textbook, a novel, etc.) of which you have two copies: one for yourself and one for the reader.

--During the oral reading, follow closely on your own copy of the text, marking any "skips" or "misses." Notice also whether the delivery is made with the speed of speech, confidence, and expression. Be careful not to interfere by showing -- verbally or facially -- what you think of the person's performance.

--A satisfactory reading should include the following:

- Accuracy...reading the text as written without leaving out words or parts of words; exchanging small words; changing plural and tense endings, etc.
- Carefulness...giving the time and attention to read accurately, to catch and self-correct misreadings, spontaneously correct own mistakes when you silently point to them with your pencil.
- Decoding skill...getting the right sounds out of the printed signs, even when facing words the reader hasn't seen before and may not know the meaning of; not hesitating before long words or words with unusual spellings.
- Fluency...reading with apparent ease and with the speed of a normal speaking voice (slower when the meaning is unfamiliar.)
- Expressiveness...showing by intonation and expression that the meaning is comprehended.
- Imagery..seeing in one's mind what the reading is about. (You have to ask to be sure about this.)

--To double-check decoding (when there are mistakes) point to some words in isolation (so there will be no context clues) silently with your pencil. When misreadings occur, point again to see if the mistake is due to carelessness -- in which case the student will decode correctly when he/she looks again.

--Anyone who seems consistently unable to get the right sounds out of the printed text or seems very unsure, should be asked if they have had "trouble with reading" before.

--Those who read correctly but too slowly for the sentences to sound like English should also be asked to try again and notice whether they understand more when reading at the speed of ordinary speech.

--Those who read rapidly but don't seem to comprehend should be asked if they are using mental imagery to link with the meaning behind the words.

--Just about everybody will tell you they read much better when they read silently. This is probably not true but it isn't worth arguing about.

B. A Sample Text for Assessing Reading

The New York Times

"All the News That's Fit to Print"

The World Economy

1 **The basic fact of the world economy is the drastic shift of financial power following the rise in oil prices late last year. For some fully industrial countries, including Britain and Italy, the effect as measured in trade balances has been catastrophic. Others, like West Germany, with a robust export trade, and Canada, with its own oil, have fared well. In the developing world, Brazil, which has little oil, has done poorly, oil-rich Nigeria well. The oil nations' figures show where the rest of the world's money has gone; how and where that money is invested is a major question.**

2 **Inflation is the other international economic experience: It is worldwide, and the United States is better off than most. Some smaller nations not shown in the charts above are suffering far worse inflationary rates. Reading history, world leaders fear the social upheaval inflation causes even more than inflation itself: Henry Kissinger reportedly thinks it may be close in Italy.**

3 **The financing of the Vietnam war and over-ambitious national budgets are among the causes of worldwide inflation. So are the commodity prices shown above, all measured by generally accepted market guidelines. The recent slight drops in these prices may indicate that stagnation, in the form of lessened demand, has now come to the world, as well as U.S., marketplace.**

Robinson's Breakthrough

News Analysis

To compare Frank Robinson's "breakthrough" as the first black major league manager in 1975 with Jackie Robinson's as a player in 1947 can be cruelly misleading and can obscure the true situation. Until and unless other actions are taken by baseball authorities on a large scale—in giving black players a chance to manage teams in the minor leagues—the appointment of Robinson as Cleveland's manager won't have much effect on the total picture.

When Jackie Robinson was signed to a Brooklyn Dodger contract by Branch Rickey, an acknowledged and vociferously defended color line was being breached. Within a couple of years, because of the visible excellence of Robinson and Roy Campanella and Larry Doby and a few other quickly signed black players, almost all teams began mining this new source of talent—and putting black players to work in the minors.

But for 27 years since then, baseball has declared officially that it has no policy against the black manager, so the appointment of Frank Robinson does not shatter an avowed barrier.

Nor will it have significant consequences in terms of future managerial choices unless the avowed but almost total exclusion of black players from the apprenticeship system is abandoned.

Going It Alone

More and more of New York City's 8-million residents, by choice or for reasons they cannot control, are living alone. A study by the Community Council of Greater New York shows that a quarter of the city's households in 1970 were occupied by one person, compared with only a fifth in 1960.

The trend results from a tendency among young people to set up households separate from their families, the fact that elderly people increasingly live alone rather than move in with their children and the frequency of divorce and return for many to the "singles" existence.

The city has traditionally attracted young, unattached and "upwardly mobile" people who can afford to live by themselves. But the elderly poor make up a sizable proportion of those now living alone.

In 1970, the study said, more than a third of the people by themselves were 65 or over, an increase of 72 per cent over a decade; 44 per cent were living below the poverty level, at that time $1,834 annually. Of this elderly population, three of every four persons were women, owing to their greater longevity, and, in part, the greater frequency of divorced or widowed men to remarry compared with divorced or widowed women.

While one-person households in the city rose by 200,000, the trend was occurring throughout the metropolitan region. In 17 counties outside the city, such households rose by 185,000, an increase of 75 per cent.

Malnutrition

WASHINGTON, Oct. 5—In parts of rural Bangladesh, during relatively good times, villagers hope to eat one meal a day. This year, during the aftermath of the summer floods, many of them were eating only once every other day, sometimes only once in every three.

The consequence of prolonged hunger is malnutrition, which is widespread in the underdeveloped world. It appears to be getting worse. It hits children hardest, killing many and stunting the growth of many others both mentally and physically so that they are likely to be handicapped for life.

Among the underlying causes are bad weather, inflation in energy and food costs and the inexorable growth of world population. Rising petroleum prices have sent the costs of fertilizer and transportation up, too, blunting the promise of the "green revolution."

Hazards of Weather

Floods, droughts and other anomalies of weather have hurt crops in some of the world's main food-producing regions and in other places where shortages are least tolerated.

C. Helping Students Strengthen Reading Skills*

Ask the student to observe himself or herself and see what happens if:

--The words are looked at carefully and one does not rush to 'get through;'

--the words are grouped into phrases -- rather than grasped one-at-a-time -- and uttered with the speed and expressiveness of English speech;

--a deliberate effort is made to link mental images to the meaning of the text: to 'see' in one's mind what the words are about;

--one notices when ones is not 'with it' and catches oneself drifting off or changing the meaning to suit one's own inner mood or train of personal associations;

--one does not try to remember anything, only to be fully responsive to the meaning of the text as it is read;

--one tries to be totally 'with' the meaning during the first reading instead of going over it again and again;

--one reads for short spans of time and doesn't expect to maintain concentration for more than a few minutes at a time.

Experiment with these exercises to see whether students find them helpful:

--Oral reading of texts, paying particular attention to the role of the voice in conveying meaning.

--Providing punctuation for unpunctuated texts.

--Transforming the words of a text into imagery through drawings and/or mime.

--Selecting statements from textbooks to see which words can be removed without altering the basic meaning.

--Telling a story to see how much is retained afterwards. Is it retained as imagery and/or remembered words? Can the person summarize the story in his/her own words?

--Examining textbooks to see how many different type faces are used and for what apparent reasons; what function(s) can one find for the index, table of contents, chapter summaries, footnotes, etc. (The teacher should only ask questions, not supply answers which can be found by empirical observation on the part of the student.)

* - Exercises dealing with decoding have been deliberately omitted. We advise anyone interested in this area to investigate the workshops in the teaching of reading given at Educational Solutions, Inc.

IV.

Working On Study Skills

There is no shortage of books which tell one 'how to study.' And it is reasonable to assume that by the time someone reaches college they have already received a lot of good advice about listening, paying attention, taking notes, studying for tests, etc., etc. The fact that people come to a Skills Center for help in studying, however, is sufficient proof that recipies and good advice are not enough.

Our approach to study skills is founded on self-observation. In order to function better, the person must begin by becoming more aware of how he/she functions now, at this moment. He/she needs to find out what is happening within him when he is distracted or paying attention; what he does to retain or remember impressions; etc. Then he can begin to observe and notice which changes in behavior enable him to function more effectively and accomplish more. Working in this way helps each person to recognize that the basis for effective study is what works for the individual, not the acquisition of habits proposed by the teacher. It is only when a person takes an active part in his or her own learning, and when he becomes a more conscious and responsible student of himself, that far-reaching changes in behavior and performance can result.

We have found exercises such as these useful in helping individuals become better teachers of themselves:

--Seeing what happens when a person notices and counts distractions. Which are more powerful interferences, outer distractions (noise, discomfort, etc.) or inner distractions (day-dreaming, wanting to be perfect, etc.)? Does taking notice of one's distractions make them less of a threat?

--Exploring what is meant by "paying attention." Is this a matter of rigid discipline or relaxation? Does one stay 'with' a movie or a lecture or repairing a car or baking a cake by trying to concentrate or surrendering? Has one tried to pay attention to the things which don't come easily in a different way than one does with the things which do come spontaneously? Is this wise?

--Exploring the role of mental imagery in comprehending and retaining. Do the words people say trigger images in your mind? Can "comprehension" be so swift that images are not used? When comprehension is lacking, can the deliberate evocation of imagery facilitate understanding? Is mental imagery 2-dimensional? 3-dimensional? When an experience or idea is retained, is it stored as words and/or imagery?

--See whether one can identify the presence of various mental functionings and describe their utility -- e.g., perception, intuition, analysis.

Does the person recognize that there are many different ways of knowing accessible to him or her? Does he/she sense the difference between "observing," "feeling," "guessing," etc.? Which are the occasions when one of these ways of knowing is more appropriate than others?

--Exploring the purpose of note-taking. Does one seek to retain the speaker's words or his meaning? How is this reflected in the kinds of notes one takes? Can a note be so constructed that it says little but triggers much meaning? Can one define a spectrum by distinguishing between "paraphrase," "summary," "precis," "description," "title?"

--Using visual examples (pictures, physical objects, etc.) to illustrate concepts such "foreground/background," "main idea/supporting details," "outline/detail," "comparison," "contrast," etc., etc.

V.

Essential Materials For A Skills Center

Centers are often filled with expensive equipment which, after an initial period of enthusiasm, nobody wants to use. Most hardware is expensive, ill-conceived, and sterile. Most commercially-prepared "software" is the same. If you can keep your administrators from wasting money, get them to give you more staff instead...or spend the money on in-service training, copies of books to give students, etc.

Any commercially-prepared materials which you do buy should be chosen on the basis of flexibility. The more narrowly prescriptive the material, the less usable it is -- unless you want to be a file clerk rather than a teacher.

As a general rule, the only tests, worksheets, etc. teachers really find useful are those they develop for themselves. Don't feel that you have to apologize for using what you invent for yourself. And don't give anything to students you haven't first tried out on yourself. If you hate doing it, the chances are the students will feel the same way.

A. Absolutely Essential

1. Paper and pencils.

2. Chalkboards, white and colored chalk.
   The colored chalk has many uses as a way of highlighting, through visual coding, whatever you are working on.

3. Newspapers.
   There is no form of written material as versatile as a newspaper. You can use it for oral testing of reading; as a source of topical material to trigger discussion and writing; as a source of specialized reading matter on virtually any subject; as your sourcebook of the vocabulary and syntactic structures which students need to know; as a link between textbook material and daily life -- since so many topics which seem remote in a textbook actually turn up in the daily news; etc., etc. Certain sections are particularly useful for stimulating an interest in reading and for enhancing vocabulary: sports page, financial section; classified advertisements.

4. Pictures.
   These are essential for triggering speech and writing in people who feel they have nothing to say. They are also invaluable for building skills of observation, inference, interpretation, etc. It is useful to have some inexpensive picture books -- such as Stop, Look & Write (Bantam) -- as well as larger pictures and maps suitable for hanging on the wall. A particularly useful -- and inexpensive -- set of wall pictures is available from Educational

Solutions Inc.* Also recommended is cutting out pictures from magazines and pasting them on baseball-card-sized pieces of cardboard.

5. Textbooks.
Students usually bring these with them, but it's useful to have a supply of your own as well. One can always ask colleagues in various fields to give you their "examination copies" of standard elementary texts in psychology, sociology, biology, freshman composition, etc.

6. Dictionaries.
It's useful to have one unabridged dictionary -- to convey the full resources of the language -- as well as several smaller, clearly printed ones. If you want to encourage students to make use of the library, it's probably not a good idea to acquire many reference books.

7. Collapsible pointer.
An indispensable aid when one is working at the chalkboard and want to focus attention -- silently -- on something. Also very useful for focusing attention in other instances, such as comparing and contrasting aspects of a picture or an object; indicating errors which have not been marked in a piece of writing, etc. Approximate cost: $2.00.

8. Colored wooden rods (also known as "algebrics" or "cusenaire rods").
Originally employed in the teachings of mathematics, these are very useful for working on virtually any aspect of language. By manipulation of the rods one can elicit an understanding of points of grammar, style, etc. through illustration. This makes it possible for students to learn a great deal about how their language works without the need for verbal explanations, technical terms, or drill. They may also be used for work on descriptive writing, precision of expression, and creative writing. Both the rods and instruction in their use are available from Educational Solutions.* Approximate cost: $5.00

9. Tape recorder (cassette).
Get as many of these as you can. Not only are they useful for writing -- students can 'talk their papers out' before starting to write -- but they are also useful for keeping a record of student reading and for recording their spontaneous feedback on what happens when they work with you. Approximate cost: Approximate cost: $100 each.

10. Phonic Code of English and Word Charts.
These are color-coded wall charts which display all of the characteristics and peculiarities of English orthography. They have literally endless application to the teaching of reading, writing, and spelling -- on any level. These materials -- and workshop instruction in their use -- are available from Educational Solutions.* (A miniaturized version of the charts, for students to take home, is also available.) Approxiamte cost: $60.00.

* - 80 Fifth Avenue, N.Y., N.Y.

11. Coffee maker.
Although administrators often frown on dispensing free refreshements, offering something to people when they come in does a lot to foster the sort of friendly, supportive atmosphere which is essential to a Skills Center. Approximate cost: $15.00 (plus the cost of cups, coffee, sugar, etc.)

B. Semi-luxury materials.

There are many materials which are useful to have around, both to use with students and for inspiration in making up your own things. Here again, it is better to buy a few powerful and flexible instruments than to invest heavily in bright ideas and shiny equipment.

A useful distinction to keep in mind when choosing materials is the difference between materials which enhance awareness -- which teach new things -- and those which provide practice once a basic understanding has been provided. Most commercially-prepared materials claim to do the former whereas they are really suited to the latter purpose only.

1. Additional materials available from Educational Solutions, Inc.:
Word charts for English as Second Language
Word cards for teaching English grammar
Words in Color, Book 3.
Short Passages
A Thousand Sentences
Exercises 8-14
Mini-tests for understanding achievement tests in reading

All of the above are useful tools for working on reading, writing, and English as a second language. They cannot be duplicated by materials from any other publisher in terms of cost, flexibility, or utility. In order to use them profitably, however, some preliminary instruction is required. Workshops in their use -- a very wise investment in our opinion -- are offered by the publisher.

2. Materials developed by James Moffett for Interaction, Houghton-Mifflin, Inc.
Activity cards
Punctuation books and tapes
Books and pahphlets for reading

These materials are part of a huge publishing project of which one can select portions (although the publisher favors large purchases.) The best way to get familiar with this stuff is to call the publisher in Boston and ask them to send a salesman to demonstrate what they have to you. As far as we know, this program is far more versatile and sophistocated than any other offered by a major publisher.

3. "High interest" readers.
Most of the major publishers, and a number of smaller ones, produce short,

attractively printed readers for adolescents and adults who are getting 'turned on' to reading for the first time. Any librarian can help you find lists of such texts. See also, Daniel Fader, Hooked on Books (Berkeley paperback.)

4. Reference books.
These should be chosen on the basis of what students actually need. There's no point spending money on texts which are too difficult for them to read easily and/or too scholarly for their immediate needs.

5. Books with great ideas for teaching.
The Whole Word Catalogue, Teachers and Writers Collaborative, N.Y.
Peter Elbow, Writing Without Teachers, Oxford, N.Y.
Robert H. McKim, Experiences In Visual Thinking, Brooks Cole Publishing Co., Belmont, Calif.
Herbert Kohl, Reading, How To, Dutton, N.Y.
Edna Gilbert, A Way With Words, Educational Solutions Inc., N.Y.
Donald M. Murray, A Writer Teaches Writing, Houghton-Mifflin, Boston.
Frank O'Hare, Sentence Combining, NCTE, Urbana, Ill.
Peter Doughty, et. al, Language In Use, Edward Arnold, London.

C. Luxury materials.
Anything else you can get!
Ask colleagues to give you all their unwanted examination copies. Keep those which seem particularly useful and trade the others in at a bookstore for credit towards the books you really want and can't afford otherwise.

VI.

For Further Study...

As we have tried to suggest throughout this pamphlet, preparing for work in a Skills Center is essentially a matter of preparing oneself, of opening up oneself to meet new realities and new challenges. Although reading may be one avenue for accomplishing this -- that at least has been our assumption in writing these pages -- we feel that much more can be accomplished through workshops and seminars. The following organizations are ones with which we have had good experience and recommend, without reservation, to others:

Educational Solutions, Inc.
80 Fifth Avenue
New York, N.Y.
Phone: 212 924-1744

Total Effect: Resources for Education
c/o Professor Leonard Allison
Department of English
Borough of Manhattan Community College
New York, N.Y.

Teachers and Writers Collaborative
186 W. 4th Street
New York, N.Y.

Acknowledgments:

We have benefited from the generosity and wisdom of too many teachers, students, colleagues and friends to mention them all here. A special debt of gratitude, however, is owing to Dr. Caleb Gattegno, Dr. Dorothea Hinman, Professor Leonard Allison, Robert J. Perrault, and Rose Katz Ortiz.